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December

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REVIEW OF ART

AN ILLUSTRATED QUARTERLY MAGAZINE EDITED BY

ROBERT HOWE FLETCHER

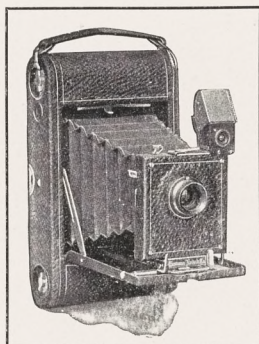
Contents for December, 1900

	Page
The Claus Spreckels Music Pavilion	7
Recent Exhibitions	12
The Close of the Paris Exposition	19
The San Francisco Photographic Salon	22
American Notes	24
The Pan-American Exhibition at Buffalo	27
Pacific Coast Notes	27
Free Distribution of Paintings in the Art Association	28
Local Notes	31
Competitions	33
Keramic Club Exhibition	34
Obituary	34
Directory of Artist Members	35

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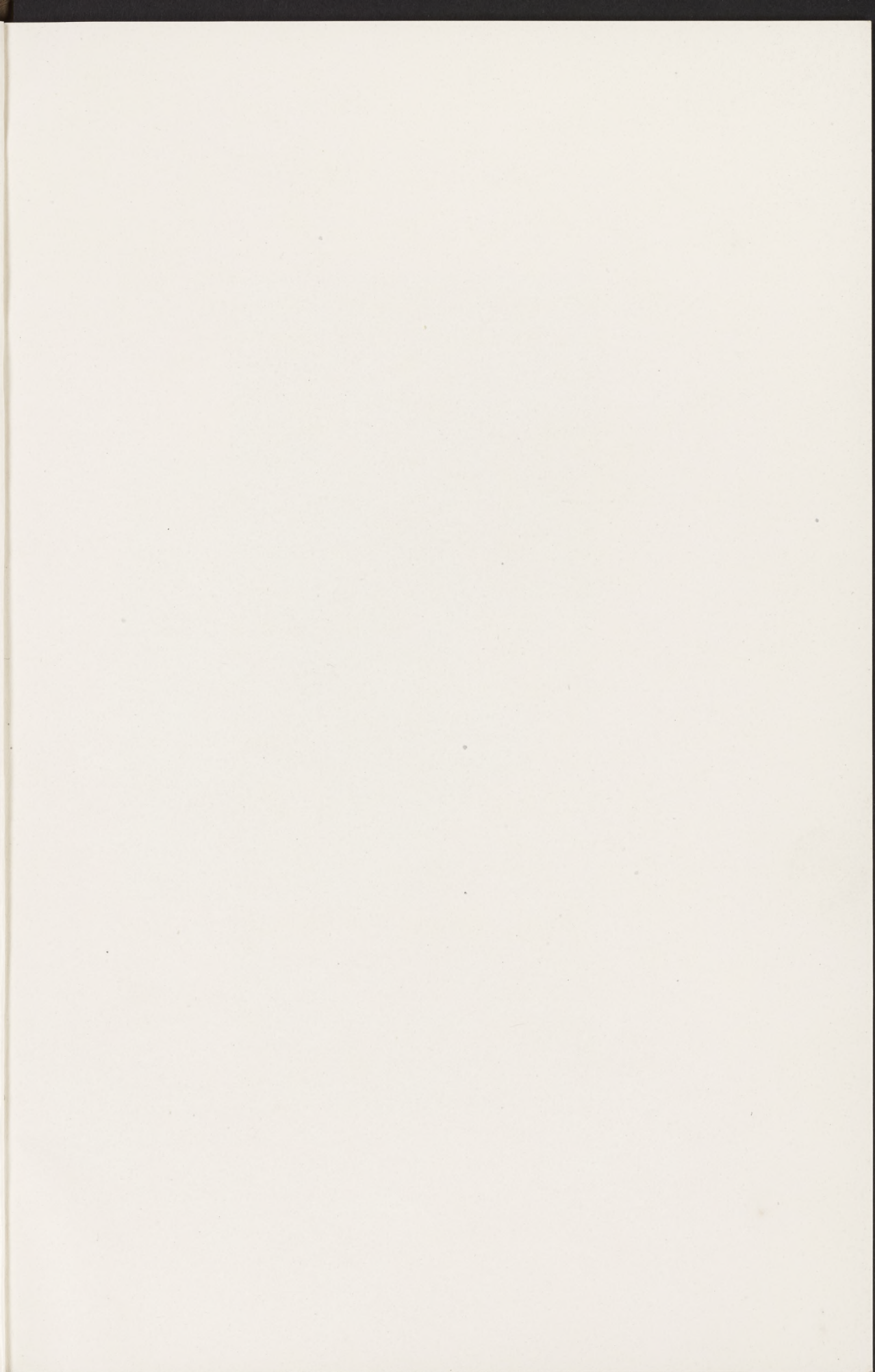
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"ON THE BUND"
By HELEN HYDE

THE
MARK HOPKINS INSTITUTE
REVIEW OF ART.

December,
1900.

An Illustrated Quarterly Magazine Edited by Robert Howe Fletcher.



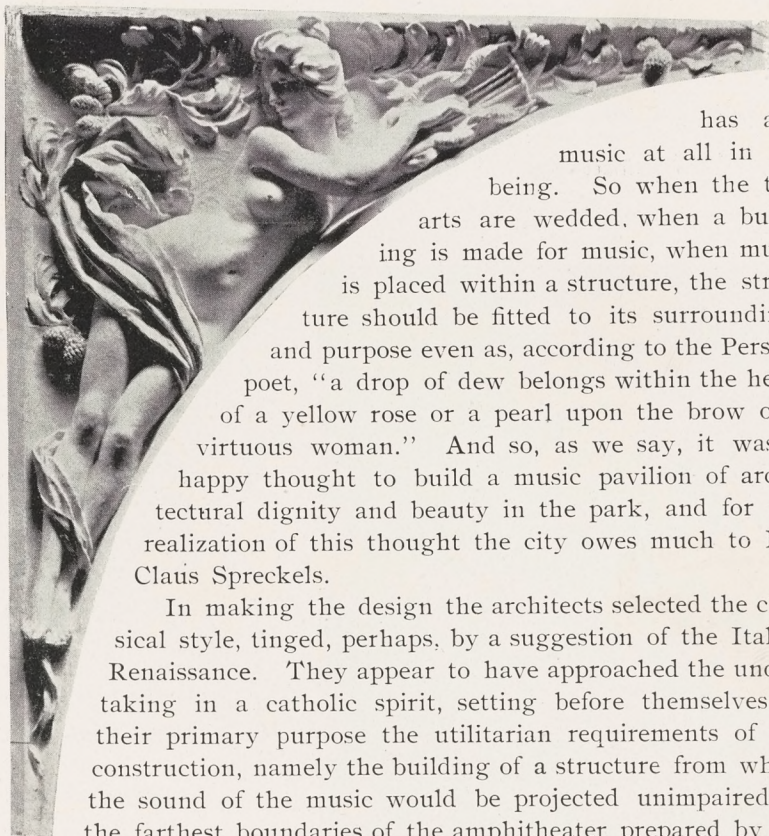
HEAD OF THE
FIGURE OF MUSIC.

R. I. AITKEN.

THE
CLAUS SPRECKELS
MUSIC PAVILION.

IT WAS a happy thought to erect a music pavilion of architectural dignity and beauty in Golden Gate Park. Music out of doors, in the golden sunlight, with green lawns adorned here and there with laughing children, the blue sky overhead, the breeze rustling the leaves, fathers and mothers resting on the benches, and young lovers wandering in green alleys, music under such conditions, good music, is doubly

harmonious and humanizing. Moreover, the combination of music and architecture in itself is one fraught with the most delightful possibilities. We believe that it was Scheller who characterized architecture as "frozen music," not that the metaphor is altogether satisfying, since it is a little suggestive of confectionery, but it has much of truth in it nevertheless, as any one who has the good fortune to gaze at the Cologne cathedral or St. Peter's, or in fact, any great architectural work, will speedily be convinced, that is, if he



SPANDREL
BY R. I. AITKEN.

has any music at all in his being. So when the two arts are wedded, when a building is made for music, when music is placed within a structure, the structure should be fitted to its surroundings and purpose even as, according to the Persian poet, "a drop of dew belongs within the heart of a yellow rose or a pearl upon the brow of a virtuous woman." And so, as we say, it was a happy thought to build a music pavilion of architectural dignity and beauty in the park, and for the realization of this thought the city owes much to Mr. Claus Spreckels.

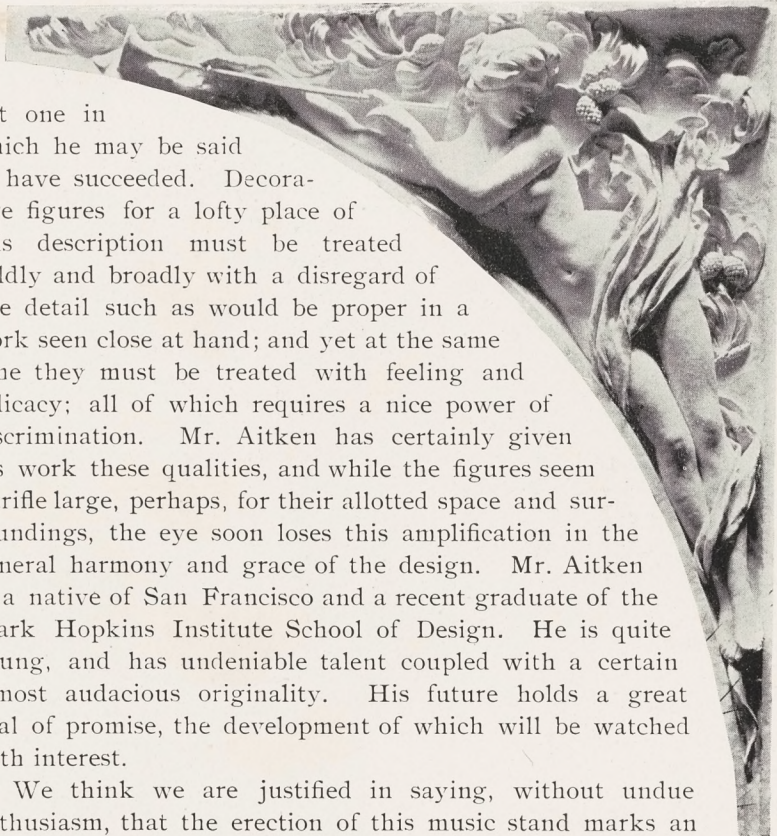
In making the design the architects selected the classical style, tinged, perhaps, by a suggestion of the Italian Renaissance. They appear to have approached the undertaking in a catholic spirit, setting before themselves as their primary purpose the utilitarian requirements of the construction, namely the building of a structure from which the sound of the music would be projected unimpaired to the farthest boundaries of the amphitheater prepared by the park commissioners for the concerts. The result is very pleasing. The building in its entirety is simple and dignified and harmonizes well with its beautiful surroundings.

The only extraneous decoration bestowed upon the pavilion other than the architectural ornamentation of capitals, mouldings, and balustrades, is in the spandrels, or triangular spaces above the arch. These were entrusted by the architect to Mr. Robert I. Aitken, a sculptor whose work on the bronze doors of the Crocker mausoleum, models of which were exhibited in the Spring Exhibition at the Mark Hopkins Institute, attracted much attention. The subject chosen is Music, symbolized by allegorical figures, in which the artist strove for a certain originality both in pose and features—a difficult task, considering how often Music has been thus symbolized,

but one in which he may be said to have succeeded. Decorative figures for a lofty place of this description must be treated boldly and broadly with a disregard of fine detail such as would be proper in a work seen close at hand; and yet at the same time they must be treated with feeling and delicacy; all of which requires a nice power of discrimination. Mr. Aitken has certainly given his work these qualities, and while the figures seem a trifle large, perhaps, for their allotted space and surroundings, the eye soon loses this amplification in the general harmony and grace of the design. Mr. Aitken is a native of San Francisco and a recent graduate of the Mark Hopkins Institute School of Design. He is quite young, and has undeniable talent coupled with a certain almost audacious originality. His future holds a great deal of promise, the development of which will be watched with interest.

We think we are justified in saying, without undue enthusiasm, that the erection of this music stand marks an epoch in our outdoor art, just as the erection of the Spreckels Building, the Parrott Building, and others of their kind marked an epoch in our municipal architecture. It is such additions to the great park, beautiful buildings for its various needs, causeways, bridges, gates, approaches, walls, and fountains, things that have a reason for being there, rather than a superfluity of statues and monuments, that add most to its rural charm.

It is the needs of life that have as a rule called forth the best forms of art. In the past the most artistic works came in response to an urgent want of expression of some human feeling, such as the old cathedrals, temples, forums, capitols, the gathering places of men for business, or play, or religion; these represented some emotion, some enthusiasm. At times the artistic side of this



SPANDREL
BY R. L. AITKEN.



THE CLAUD SPRECKELS
MUSIC PAVILION.

MESSRS. REID BROTHERS,
ARCHITECTS.

enthusiasm aroused the strongest passions, as when the demos of Athens divided into political factions upon the merits of Phidias.

In this country and in this day, enthusiasm of this sort does not flourish. We are a practical people. Nevertheless the same fact holds. As Emerson says, beauty and truth are not obsolete; they spring eternal in the breast of man; they are as indigenous in Massachusetts as in Tuscany. And so we find that these essential qualities of art are as ready to respond to the call of the practical citizens of California to-day as they were to the emotional yearning of the inhabitants of the Isles of Greece, two thousand years ago. And thus the gentleman to whom we owe this beautiful little temple of music that adorns our park is essentially a practical citizen; a man whose administrative and executive ability creates labor; a man whose quick mind and strong hands bend into helpful shape the stubborn, raw material, and forces the refractory elements to grind in the mills of industry. And yet, withal, his vision has not been contracted by these time-absorbing affairs. He sees that men do not live by bread alone, and has turned some of his impelling energy toward the creation of a building that in itself will prove as productive as any tall-chimneyed factory that ever belched smoke. The products will not be visible to the bodily eye, but will be none the less powerful, and all for good. And so the people of San Francisco have reason to-day, and will have more reason in the future, to be grateful to Mr. Spreckels for giving to the city this work of art.



RECENT EXHIBITIONS.

THE FALL EXHIBITION OF THE SAN FRANCISCO ART ASSOCIATION. The forty-second exhibition of the San Francisco Art Association opened to the public at the Mark Hopkins Institute of Art on November 16th, and closed on December 13th. On the evening of November 15th there was a private view for members of the Association, and the usual Thursday evening concerts, which have become full dress social affairs, were held throughout the month.

The display was not as large as that seen at the Spring Exhibition, nor was it expected that it would be. The latter occasion was made an extraordinary one to celebrate the opening of the Mary Frances Searles Gallery. It was made representative of California painters without limitation as to period or previous exhibition of works of art. It swept the studios clean. What was given in November was the result of only six months' work by our local artists, with some work brought here by new arrivals, and taking this into consideration it was really an excellent showing. But the principal significance of the exhibition, and what gave it exceptional interest, was the fact that, apart from some admirable canvases by our well-known painters, including several striking portraits, there were so many new paintings showing a strong, healthy originality. After one had passed along the line, there was a quite unexpected impression that the people who had made these pictures were striving after something more than the

old perfunctory putting of paint on a piece of canvas, framing it, and giving it any one of half a dozen meaningless names for exhibition purposes. A feeling of conscientious effort pervaded the exhibition in a most refreshing way; the observer was aroused, was inspired to go back and begin again with more intimate and sympathetic eyes to see what it was that the painter had



"EVENING."
JOSEPH M. RAPHAEL.



"THE VILLAGE BELLE."
HARRIET FOSTER BEECHER

FALL EXHIBITION
SAN FRANCISCO
ART ASSOCIATION

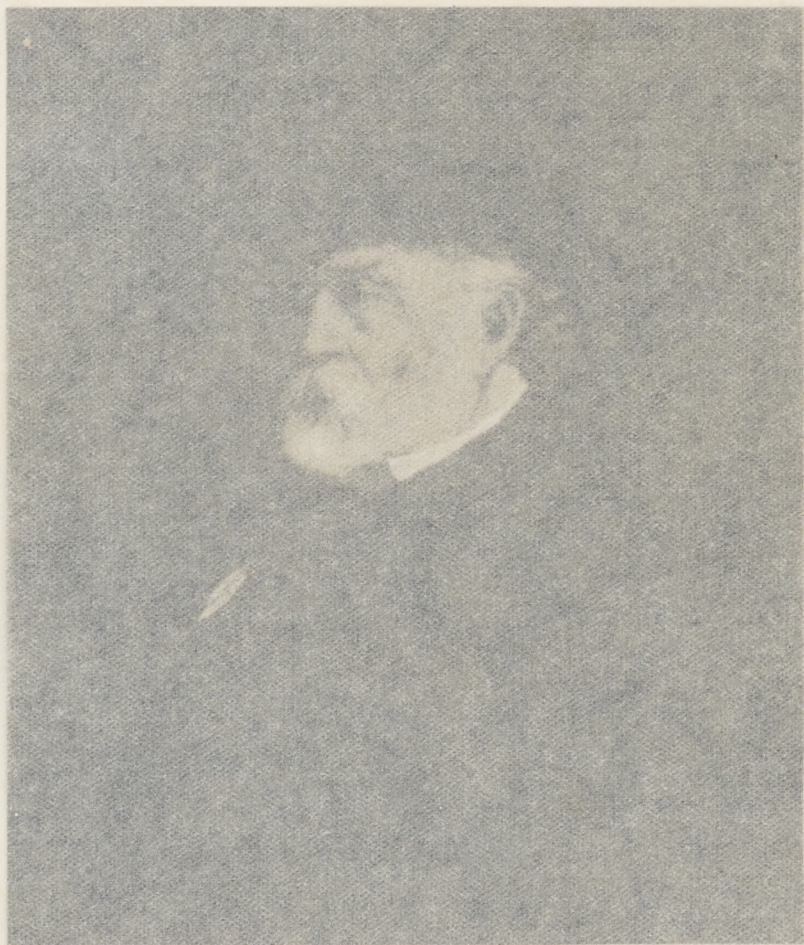
tried to tell, and how close he had come to the telling of it. Some of the work was by young and comparatively unknown artists, and this undoubtedly helped to infuse life into the display. Some of the work, too, was by men who had been away, who had taken a little journey into the world and come back refreshed and invigorated ; while still other canvases were by men who had made their mark elsewhere, and had but recently come to San Francisco.

The exhibition of sculpture, while containing one or two good things, was rather meager, a condition explained by the fact that many of the sculptors had been working upon models for the two war monuments to be erected in this city. There were some twenty-eight of these models and designs on exhibition in the House Gallery, making in themselves a most unusual sculptural display.

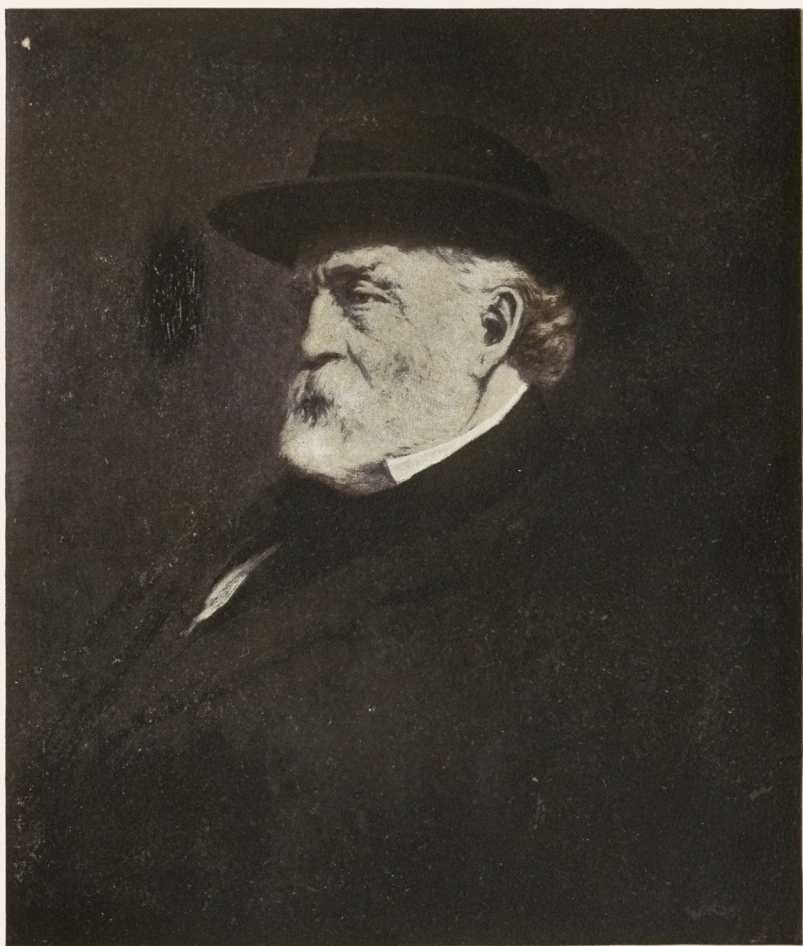
One of the rooms was also devoted to an exhibition of industrial art in the shape of designs for settings of precious stones. These designs were executed in water color by Mr. Joseph Walter, who studied for many years in Germany. Apart from the ingenuity and originality shown in devising the patterns, the drawing and coloring of these designs were remarkable for their fidelity to the subjects. Such displays serve an admirable purpose in attracting attention to the possibilities in California of its almost undeveloped field of industrial art.

THE SKETCH CLUB EXHIBITION. The San Francisco Sketch Club and Association of Allied Arts held its thirteenth semi-annual exhibition in its rooms on California Street from October 26th to November 1st. Owing to an unexpected change made by the artists in the date of the Art Association's exhibition at the Mark Hopkins Institute, the date of the Sketch Club's exhibition was also altered, thereby curtailing the time for preparation very materially. While the exhibition was not large, the work that was shown was well up to the high standard that the club has always set for itself. The display comprised paintings in oils, water colors, pastels, black and white, photographs, modellings for frames and other decorative designs and book plates.

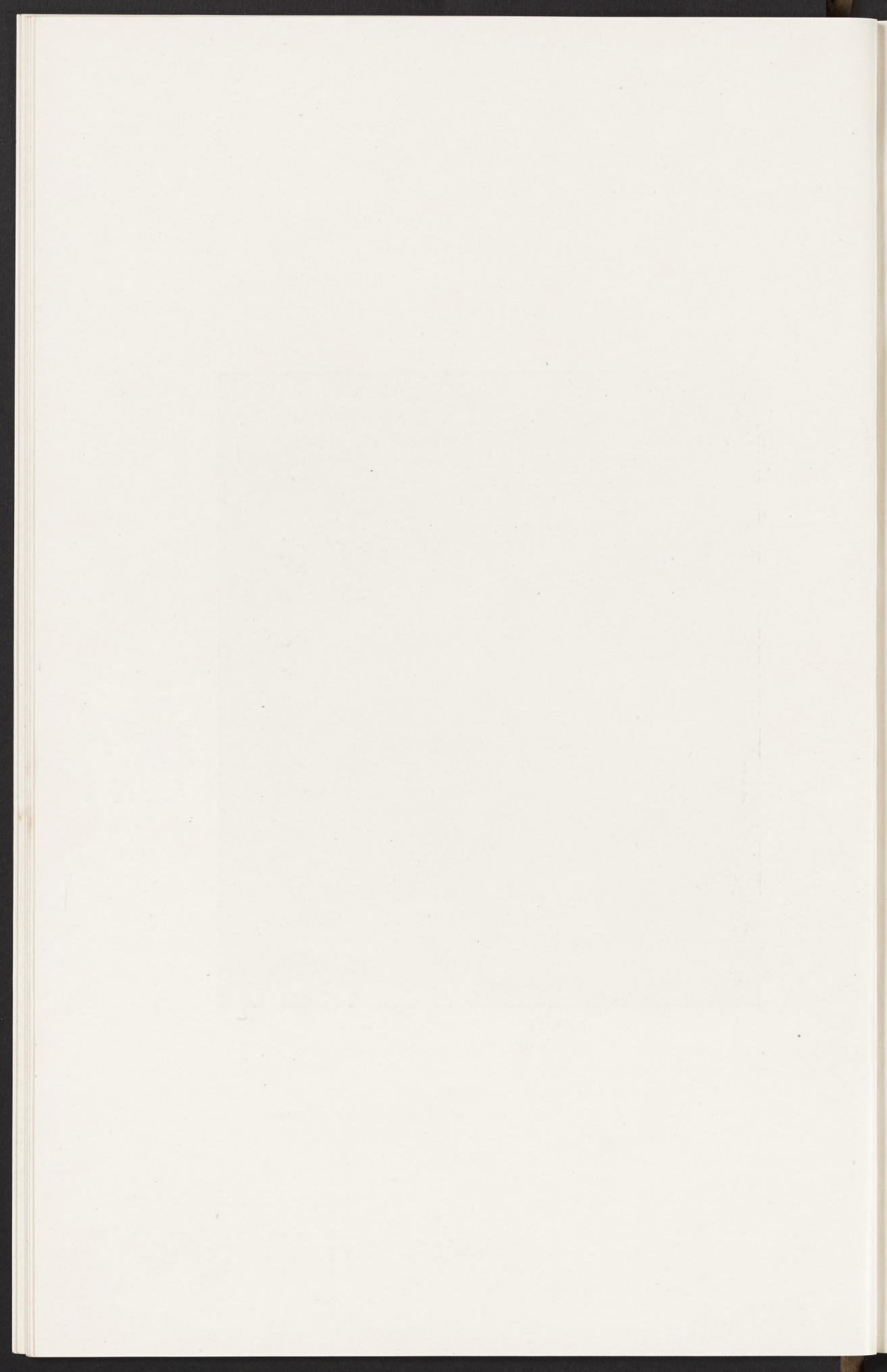
PORTRAIT BY W. H. KEITH
IN THE FALL EXHIBITION
OF THE SAN FRANCISCO
ART ASSOCIATION.



MR. COLLIS P. HUNTINGTON.
BY W. H. KEITH.



MR. COLLIS P. HUNTINGTON.
BY W. H. KEITH.



A LOAN
EXHIBITION OF
OLD PICTURES.

The Loan Collection of Paintings of the sixteenth, seventeenth and eighteenth centuries held at the Mark Hopkins Institute in October was a notable one in certain respects. While not, as it was sometimes characterized, an exhibition of "old masters," for the evident reason that an exhibition of old masters, in the usual acceptation of the term, is scarcely possible in San Francisco at the present day, it contained some sketches by famous painters of the time mentioned and also some finished work of great value and interest by lesser men of the same early period. Many of these belong to the Nahl collection, which was seen in its entirety in San Francisco twenty-five years ago.

The Lodtmann portraits, comprising some twenty-five paintings, also formed part of the exhibition. This assemblage has a strange history. The Lodtmanns are an ancient family of Westphalia, Germany, tracing their ancestry back to the ninth century. These pictures formed part of a collection in the castle of Steinbruck, at one time the family seat, and were brought to California by a descendant some ten or fifteen years ago. On the death of the owner, the pictures became the property of the next heir, who by an irony of fate was an elderly woman struggling to earn a living in Alameda by taking in washing. Under these adverse circumstances the pictures were placed in an old outhouse. Here they were discovered by an employee of the Art Association in such a dirty and dilapidated condition as to be scarcely distinguishable. They were taken to the Institute, where a process of cleansing and repairing discovered a most courtly array of cavaliers, bishops and burgomasters, with their lady wives and daughters, fine gentlemen and grand dames, in all the bravery of silks, satins and jewels, a group of ancestors that the most haughty aristocrat might complacently own. Many of the paintings are of intrinsic merit, while some few are evidently by men of considerable talent, although being unsigned it is difficult to identify them. The balance of the collection is in the museum of Osnabruck.

THE BOHEMIAN
CLUB EXHIBITION.

The annual exhibition of paintings and sculpture by the artist members of the Bohemian Club was held in the Jinks Hall from December 5th to the 20th. Invitations for the opening day were restricted to members of the Club and their lady friends, while the public generally was admitted by card on three

other afternoons. Twenty-three artists were represented, and the walls were filled, even crowded with canvases, there being an average of almost ten pictures to each exhibitor. There were indeed two or three important collections of paintings by individual artists, the outcome of a season's work out of doors, and also a number of studio portraits. A great deal of the work was good. Some of it was very good. In a few cases there were canvases that showed a marked advance on the part of the painters, so marked that it was a matter of general comment. Taken altogether, it was a successful exhibition and most gratifying to the artists themselves, as well as to the Club members and their friends who had the privilege of seeing it.



"THE OFFERING"
A SKETCH IN OILS.
J. MARTINEZ.

FALL EXHIBITION
SAN FRANCISCO
ART ASSOCIATION

THE CLOSE OF THE PARIS EXPOSITION.

THE booming of a cannon from the first story of the Eiffel tower on the night of November 12th announced that the exposition of 1900 had ended. This event was marked by a blaze of illumination, the final evening being celebrated by a night fête. Official statistics show that the exposition was a tremendous success from the point of attendance, which was double that of 1889, more than fifty million persons having passed through the gates. Of all the beautiful structures that have recently adorned the grounds the only ones which will remain are the hot houses on the north bank of the Seine and the Art Palaces.

* * *

As regards America's art exhibit, the avowed intention of the Director of this department was to make it different from that of the last exposition, of which the French Director General, with sarcasm that was none the less severe because it was unintentional, declared in his report to his Government that it was a brilliant annex to the French section. "The ambition of American artists evidently is to interpret the world of to-day," said that official, "but they have come to us to get their method of expression."

With this comment in mind, the Director of Fine Arts for the United States at this exposition declares that he endeavored to place before the world a collection that could not be so characterized but one that was truly representative of American art. How far his efforts were successful is still being debated in art circles, many prominent artists thinking that our work is yet dominated by foreign influences.

* * *

A glance at the awards shows that among the painters Sargent and Whistler received the Grand Prize, while Abbey, Alexander, Cecelia Beaux, Brush, Chase, Homer and Thayer were given gold medals, as was expected. The silver medalists in the painting class numbered twenty, including Charles Dana Gibson. French, Macmonnies and St. Gaudens took the Grand Prize in sculpture; Douglas Tilden of this city, Professor of Sculpture in the Mark Hopkins Institute School of Design, received a bronze medal; Kuhne Beveridge, well known in San Francisco, obtained honorable mention and



MURAL DECORATION IN
THE UNITED STATES NATIONAL
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Mr. J. Martinez, a former student of the School of Design and a resident here, also received honorable mention in painting, although his work being entered in the Mexican section, his name does not appear in our list. In all classes, painting, etching, and engraving, illustrating, miniatures, sculpture and architecture, out of 187 medals and honorable mentions, New York received 104; Massachusetts, 28; Pennsylvania, 19; Ohio, 6; Illinois, 5; Vermont, Indiana, New Jersey, Connecticut, Missouri, and Cuba, 3 each; Delaware, Rhode Island, Texas, California, Kentucky, and South Carolina, 1 each. Next to the French, the Americans took the most prizes.

* * *

The Mark Hopkins Institute is indebted to the Director of the Fine Arts Department for the official illustrated catalogue, a neat and artistic little book published by Messrs. Noyes, Platt & Company, of Boston.

THE SAN FRANCISCO PHOTOGRAPHIC SALON.

AN exhibition of photographic art, under the joint management of the San Francisco Art Association and the California Camera Club, will be held in the galleries of the Mark Hopkins Institute beginning Friday, January 18th, and continuing two weeks. The purpose of the Salon is to bring together the best examples of photographic work of to-day, that is, photographic work having artistic merit and pictorial interest.

The possibilities of photography have so broadened and developed in the last few years as to open the field to the exercise of much individual taste, skill and judgment. It is no longer a purely mechanical art, but one in which artistic talent has some scope to assert itself. This fact has been recognized in the larger cities of the East and Europe, and the result has been the "photographic salon." Chicago has held such exhibitions in the Art Institute, while Philadelphia completed its third photographic salon last month under the joint management of the Pennsylvania Academy of Fine Arts and the Photographic Society of Philadelphia, in the galleries of the academy.

In the San Francisco Salon the following classes of work will be exhibited, viz: Landscape, Marine, Genre, Portraiture, Still Life, Animal Studies, Architecture and Interiors. Invitations to

participate in the exhibition have been sent to all parts of the United States, and there is no doubt that the opportunity thus given will be taken advantage of by photographers generally throughout the country.

The Mark Hopkins Institute of Art will award a first and second certificate of merit in each of the different classes as recommended by a jury appointed by the Board of Directors of the San Francisco Art Association. In addition to these awards, *Camera Craft* of San Francisco offers a first and second medal for each class in accordance with the recommendations made by the aforesaid jury.



PEN AND INK SKETCH
BY REMBRANDT.

AMERICAN NOTES.

ONE OF THE principal events of the fall in the art world was the competition in painting at the Carnegie Gallery in Pittsburg. The prizes offered were: First, a gold medal, carrying with it \$1500; second, a silver medal and \$1000, and the third, a bronze medal and \$500. The members of the jury, some of whom came from abroad, were: Thomas Alexander Harrison, Anders L. Zorn, John J. Enneking, Frederick W. Freer, Frederick Porter Vinton, Thomas Eakins, Charles H. Davis, Kenyon Cox, and Euguen A. Poole. John Caldwell, chairman of the art committee, acted as foreman of the jury.

IT IS STATED that Edward Robinson, in charge of the Greek room at the Boston Museum of Fine Arts, has announced that twenty-five of twenty-eight terra cotta statues supposed to have come from Tanagara, Greece, are forgeries. Twenty-three of the figures were presented to the museum by the late Thomas C. Appleton, and came from a dealer of high standing.

THE NEW YORK METROPOLITAN MUSEUM OF ART has just been enriched by a costly and rare collection of ancient Greek ornaments presented by J. Pierpont Morgan. The value of the collection is roughly estimated at \$150,000.

CORNELL UNIVERSITY is planning a college of Fine Arts involving an expenditure of \$3,000,000, and requiring the interest on \$1,150,000 to keep it in operation. It is proposed to concentrate under its roof, or roofs, schools for all the various branches of art.

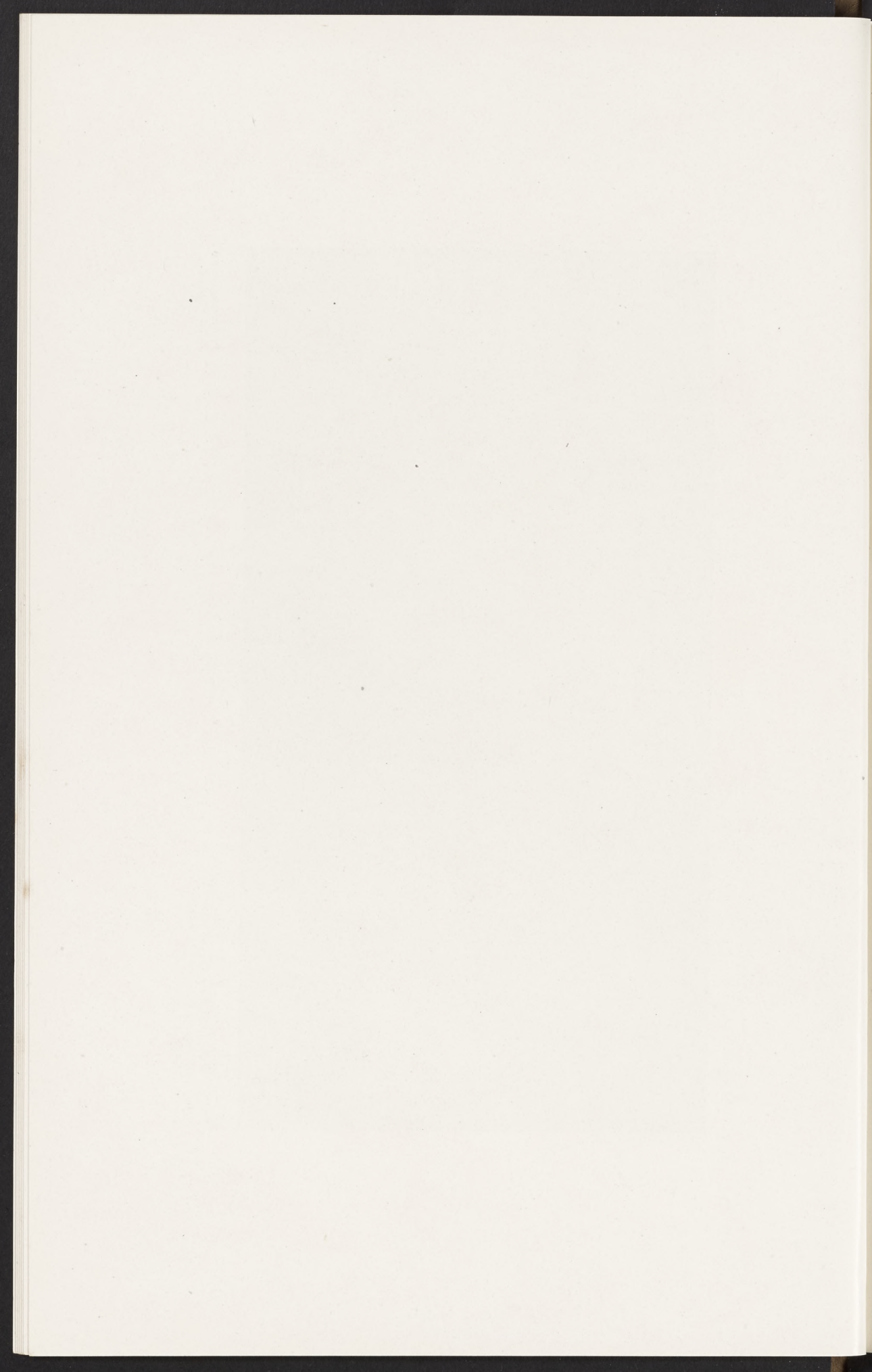
DANIEL C. FRENCH is at work on his model for the heroic statue of General James Anderson, late of Allegheny, Pa., which is to be given to that city by Andrew Carnegie. The cost of the monument is to be \$30,000, and it is expected that it will be ready for unveiling on March 1, 1901.

AN ITEM has been going the rounds of the papers that Frederick Macmonnies, the eminent sculptor, is going to give up that branch of art and devote himself to painting. This is extremely improbable. Mr. Macmonnies has always painted more or less for amusement and presumably this is all the foundation for the report. His wife is an accomplished painter.



"SAN FRANCISCO BY NIGHT."
SEMI-CENTENNIAL ANNIVERSARY
OF ADMISSION DAY.

PHOTOGRAPH BY
WILL SPARKS.



THE PAN-AMERICAN EXHIBITION AT BUFFALO.

THE management of the Pan-American Exhibition at Buffalo announces that the Department of Fine Arts will be open to American artists only. This is a change of program of marked importance. The proposition is to receive the works by American artists, living or dead, resident abroad or at home, which have been executed during the past twenty-five years. These works may be painted in oil, water colors or pastel, black and white drawings, architectural drawings, sculpture, etc. The term American, it is to be noted, includes both North and South America.

William A. Coffin, the well-known artist, art writer and critic, has been appointed director. Mr. Coffin is an associate of the National Academy of Design, a member of the Society of American Artists, of which for many years he was secretary, and he holds membership in the New York Water Color Club, the Municipal Art Society, the Architectural League, and other art bodies. He is represented in most of the prominent collections, and has an important canvas in the Metropolitan Museum of Art. It is said that the directorship was first offered to Mr. Frank Millet, who was unable to spare the time required for the duties.

PACIFIC COAST NOTES.

THE VISALIA *Times* announces that Miss Jennie Egli, a former pupil of the Mark Hopkins Institute of Art, is to open an art school in that town. The *Times*, in commenting on the fact, justly states that the Mark Hopkins School of Design is regarded as the greatest school of art in the West and one of the best in the United States. An article in another California paper some time ago referred to the large number of pupils from this school who have achieved not only success but honors in after life. It is pleasant to those who are working for the interests of the school, which the great French painter, Gerome, once publicly lauded, to know that their efforts are appreciated at home as well as abroad.

THE ALAMEDA ART CLUB, formerly the Art League, originally an association of working artists, has extended its sphere to associate members. A series of exhibitions and lectures are planned for the benefit of the club and the encouragement of art generally.

SACRAMENTO has recently renovated and refitted the galleries and lecture rooms of its art institute.

A GROUP in bronze of life-sized figures of Senator and Mrs. Stanford and Leland Stanford, Jr., was placed in the center of the inner quadrangle of Leland Stanford, Jr., University, November 21st. The work was executed by Larkin Mead in Florence, Italy.

A LOAN COLLECTION OF PAINTINGS and other works of art was exhibited in Santa Barbara under the auspices of the Educational Association, November 16th. Among others who were represented were Mr. George E. Hall and Mrs. Albertine Randall Wheelan of this city.

THE ART ASSOCIATION of Portland held an exhibition of etchings, prints and engravings, principally of the works of Rembrandt and Durer, during November.

HONOLULU has an art association numbering 250 members. It is known as the Kilolana Art League. The Fall Exhibition of the League was opened November 27th, and lasted till December.

THE LADIES of Berkeley have organized an Art Loan Exhibition Society, of which Dr. Wheeler is honorary president and Professor E. J. Wickson, president.

MISS FANNIE MCGLASHAN, for two years a pupil in the School of Design, Mark Hopkins Institute of Art, has opened a class for painting in Ukiah.

MRS. GRACE HUDSON, of Ukiah, who is well known in California for her paintings of Indian life has gone to Honolulu for a season.

A PART of the frieze of the Stanford Memorial Arch, which is being executed by Rupert Schmid from designs by St. Gaudens, was unveiled on October 10th.

DISTRIBUTION OF PAINTINGS TO MEMBERS OF THE ART ASSOCIATION.

THE annual free distribution of paintings to the members of the Art Association was held on December 13th. The Committee of Acceptance had done its work scrupulously, with the result that all of the pictures represented the best work of the artists who contributed. The result was as follows: Mr. Robert Day (407), "Harbor Scene," by Lydia F. Gihon; Mr. E. W. Currier (89), "Winter Morning, South San Francisco," by Kate H. Maher; Mr. C. E. Grunsky (317), "Marsh Lands," by Maren M. Froelich; Henry Payot (368), "Big Trees, Mariposa Grove," by Thomas



JAPANESE KORO.
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Hill; Mr. Alfred S. Esberg (312), "The Black Crow," by Toshimune Komatsu; Mr. Mathew Ansbro (129), "Study of Grapes" by M. De Neale Morgan; Mrs. Frank Williams (64), "An Oriental Echo," by Lucia Wores; Mr. W. E. Davis (221), "The Hayfield," by L. P. Latimer; Dr. R. J. Cool (95), "Noontide," by Annie Lyle Harmon; Mr. William Wolff (294), "Before the Rain," by Pauline A. Dworzek; Mr. E. P. Heald (27), "Fancy Head," by Oscar Kunath; Mrs. J. J. Shiman (348), "The Golden Gate," by John M. Gamble; Mrs. H. E. Huntington (239), "Chinatown, San Francisco," by H. J. Breuer; Mrs. M. P. Hannigan (44), "Sausalito Oaks," by Josephine C. Eckler; Mrs. Margaret Irvine (274), "Cherokee Roses," by Alice B. Chittenden; Mr. Reuben W. Hills (375), "The Creek," by Fannie Soule Campbell; Mr. James D. Phelan (491), "Fishing Village," by Frances L. Sleeth; Mrs. Irving F. Moulton (138), "Queenly Tamalpais," by Eda Smitten; Mr. John M. Gamble (41), "A Bit of Bay Farm Island," by Louise Defrasse; Mrs. W. S. Leake (426), "In the Woods," by Martha L. Johnson; Miss Josephine C. Eckler (230), "The Deserted Cabin," by E. W. Currier; Mrs. M. E. Lauden (358), "The Hayfield," by Clara E. Curtis; Mr. Edward Bosqui (169), "La France Roses," by Josephine Edwards Capwell; Miss Lucia Wores (333), "A Muddy Road," by Annie Frances Briggs; Mrs. Frank H. Powers (350), "Adams Point, Lake Merritt," by Harry Blatchly.

LOCAL NOTES.

An exhibition of pictures and designs made by the pupils of the grammar and primary departments of the public schools of this city was held at the Mission High School on December 26th and 27th. To every one interested in this branch of the development of children, and every intelligent person ought to be interested in it, the exhibition was full of significance and promise. Much credit is due to Miss Ball and Miss Beebe, Supervisors of Drawing, and to the teachers also who have co-operated with them for the work that is being accomplished in this direction.

The newspapers have been premature in their announcements that an award for the erection of a monument in San Francisco, commemorating the victory at Manila Bay has been made. Neither the Committee having this matter in charge, nor the Committee having in hand the erection of a monument to the California Volunteers have as yet arrived at a decision; nor is it likely from present indications that they will do so for some time to come.

Mr. Joseph D. Greenbaum has departed for Europe. Mr. Greenbaum was for many years a member of the School Committee of the School of Design, and prior to his departure presented the school with a valuable study in oils.



BOOK PLATE COMPETITION.
FIRST PRIZE.



Through the courtesy of the owner, we are enabled to print one of Miss Helen Hyde's quaint Japanese sketches "On the Bund." Miss Hyde, who has been living in Japan for the past year, has illustrated a book on San Francisco's "Chinatown."

Mr. J. Martinez, who has been studying in Paris, under Gerome for some time past, returned to this city December 15th. Mr. Martinez brought with him a large number of canvases, including the portrait of Miss Holden, which received honorable mention in the Paris Exposition. He will hold an exhibition of his work in the near future.

Mr. L. P. Latimer and his pupils held their annual exhibition of oil paintings and water colors in the Maple Room of the Palace Hotel on December 4th and 5th. The receptions were well attended.

Miss Anne M. Bremer, who holds a University certificate from the California School of Design, Mark Hopkins Institute of Art, has opened a studio and art school at 1318 Sutter Street.

Mr. Edwin Deakin held an exhibition and sale of his paintings in the Maple Room of the Palace Hotel during November.

Miss Florence Lundborg, who recently returned from Paris, has opened a studio at 628 Montgomery Street.

Mr. Chris. Jorgensen returned from the Yosemite in the latter part of November and expects to return shortly for further work in the valley.

Mr. Frank A. McComas has gone to his home in Australia. It is understood that he will return to California in the spring.

Through the voluntary liberality of several of the members, the Art Association has been enabled to purchase Jules Pages' picture, "A Corner of the Studio" which received a medal at the Paris Salon.

The California Club will hold an exhibition of the Industrial and Allied Arts in April, 1901. The exhibition will include sculpture, craft work in metal, wood and leather, designs, decoration in textiles, pottery, book binding, architectural designs, illustrations, etc.

Miss Blanche Letcher has left San Francisco for New York, where it is her intention to prosecute her work and study.

AWARDS IN THE PRIZE COMPETITION FOR BOOK PLATE DESIGNS.

THE FIRST PRIZE (*Twelve dollars*) is awarded to Albertine Randall Wheelan, San Francisco.

THE SECOND PRIZE (*Eight dollars*) is awarded to Robert I. Aitken, San Francisco.

THE THIRD PRIZE (*Five dollars*) is awarded to H. M. Sickal, San Francisco.

THE FOURTH PRIZE (*Honorable mention*) is awarded to Camille D. E. Johnston, San Francisco.

The judges in making these awards took into consideration appropriateness of design, accuracy of drawing, excellence of composition and completeness and finish in detail; in this latter respect many designs containing fairly good ideas were surprisingly deficient.

COMPETITION FOR A BOOK COVER DESIGN.

A competition for a book cover design was instituted in the School of Design at the request of Mr. Jerome A. Hart, author of "Argonaut Letters," with the following result:

FIRST PRIZE (*Twenty-five dollars*), L. M. Upton.

SECOND PRIZE (*Ten dollars*), Alfred Galpin.

Eighteen designs were submitted. The sketch which won the first prize and was adopted is a striking and highly conventionalized treatment of the classical *Argo* in gold, black and crimson.



BOOK PLATE COMPETITION.
SECOND PRIZE.



BOOK PLATE COMPETITION.
THIRD PRIZE.

OBITUARY.

Mr. Joseph Harrington, a well-known artist and journalist, died in this city on October 21st. Mr. Harrington was a native of Ireland, and sixty years of age.

Mr. George A. Fuller, of Chicago, one of the most widely known architects in the country, died on December 14th. Mr. Fuller was the originator of the modern steel skeleton frame for buildings.

Professor Carl Becker, the German historical painter, died in Berlin, December 20th, at the age of eighty.

THE CALIFORNIA KERAMIC CLUB.

The annual exhibition of the California Ceramic Club was held in the Maple Room of the Palace Hotel on December 4th and 5th. There seemed to be more original designs than in last year's exhibit, while the coloring was quite as admirable. The display included a number of examples of the Roblin Art Pottery. The work of this club is most commendable and deserves all the support it gets and more.



BOOK PLATE COMPETITION.
HONORABLE MENTION.

DIRECTORY OF ARTIST MEMBERS.

- AITKEN, ROBT. I., 107 Locust.
 ALTMANN, AARON, 1026 Sutter Street.
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 BARNETT, FRANCES G., 910 Lombard Street.
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 BEST, A. W., 927 Market Street, Room 803.
 BEST, (MRS.) A. W., 927 Market Street, Room 803.
 BEST, HARRY C., 927 Market Street, Room 803.
 BINCKLEY, Nellie F., 14 Grant Avenue.
 BLATCHLY, HARRY B., 512 Folsom Street.
 BLOOMER, H. R., 506 Battery Street.
 BRADLEY, ELIZABETH P., Hotel Wentworth, 657 Bush Street.
 BRADY, MARY C., 24th Street and San Jose Avenue.
 BREMER, ANNE M., 1341 O'Farrell Street.
 BREUER, H. J., 576 Sutter Street.
 BRIGGS, ANNIE FRANCES, 424 Pine Street.
 BROUCHOUD, JOSEPH F., 231 Post Street.
 CADENASSO, G., 121 Post Street.
 CALLAHAN, CAROLINE R., Paris, France.
 CAMPBELL, FANNIE SOULE, 231 Post Street.
 CAPWELL, JOSEPHINE EDWARDS, 317 Lyon Street.
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 CHITTENDEN, ALICE B., 2215 Octavia Street.
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 DAHLGREN, CARL, 325 Montgomery Street.
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 FISHER, HUGO, Care of Harrison Fisher, N. Y. *Journal*, N. Y.
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 HEYNEMANN, JULIA, Japan.
 HILL, THOMAS, Wawona, Mariposa Co., Cal.
 HITTELL, CARLOS J., 808 Turk Street.
 HUBACEK, WILLIAM, 823 York Street.
 HUNTER, ISABEL, Alameda, Cal.
 HYDE, HELEN, Hotel Metropole, Tokio, Japan.
 IRELAN, LINA, 3244 20th Street.
 JOHNSON, MARTHA L., 207 Hyde Street.
 JORGENSEN, CHRISTIAN, 36 Geary Street.
 JOULLIN, AMEDEE, 728 Montgomery Street.
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LOOSLEY, SUSAN SROUFE,	13 Pine Street.	ROOT, ANNIE STEWART,	Sixth Ave. and Tenth St., Oakland, Cal.
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PATTERSON, MARTHA,	17 Chattanooga Street.	WILLIAMS, DORA NORTON,	1019 Vallejo Street.
PEIXOTTO, ERNEST C.,	Paris, France.	WITHROW, EVA,	London, England.
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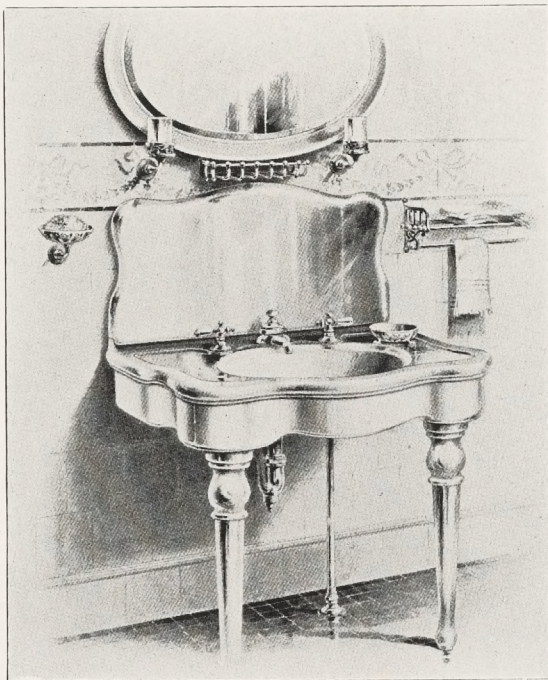
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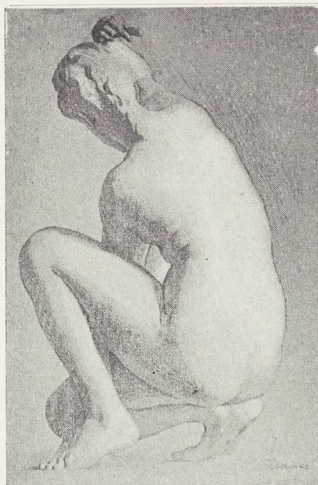
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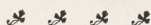
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